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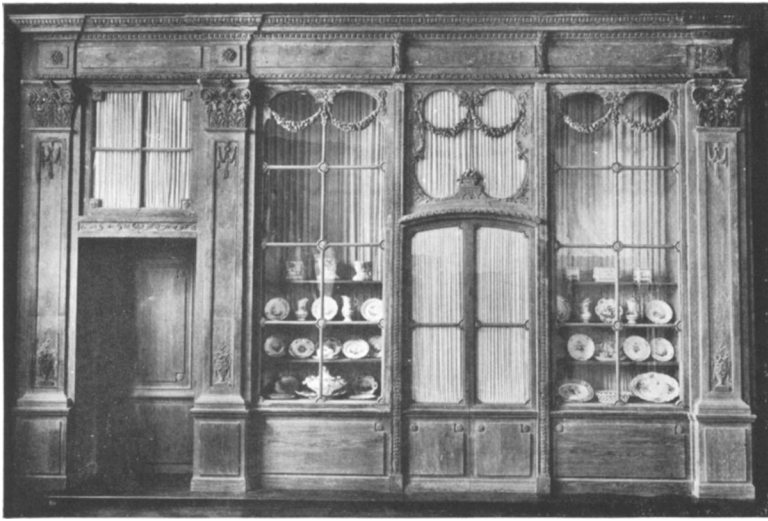
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LOUIS XVI SHOP-FRONT AS INSTALLED AT THE MUSEUM

ACCESSIONS AND NOTES

A LOUIS XVI SHOP-FRONT. The Museum has recently received as a gift from J. Pierpont Morgan a very unusual example of French eighteenth-century exterior woodwork of the Louis XVI period. It is the shop-front which stood originally at No. 3, Quai Bourbon, Paris. In the restoration which has been necessary to bring the piece back into its original form, the measured drawing of César Daly¹ has been followed. Pottery from the Le Breton Collection, given by Mr. Morgan, is displayed in the show windows.

Such pieces of exterior woodwork are particularly important both because of their rarity and because of the suggestions which they may contain for modern designers; and Mr. Morgan's generosity in making this desirable addition to the Morgan Collection will be widely appreciated. The shop-front has been placed on exhibition in Wing F. C. O. C.

A BERNINI BUST. Italian sculptors of the late sixteenth and the early seventeenth century were "marking time" in

feeble imitations of Michelangelo's overwhelming art, when appeared the great master of the Baroque period, Giovanni Lorenzo Bernini (1598-1680), who revitalized the Italian school and established a tradition which exerted a powerful influence upon European sculpture for some hundred and fifty years.

Love of movement and of pictorial effects is characteristic of Bernini's style. All is animation—draperies flutter; muscles strain; momentary poses and fleeting expressions give vivacity. This quality of exuberant vitality is best seen, quite naturally, in Bernini's figure sculptures; but it is present no less in the portrait busts, which form an important class among the master's work.

The Museum has lately acquired a marble bust of Cardinal Raimondo Capizucchi (b. 1616-d. 1692), a prelate of literary tastes and achievements, who was Maestro del Sacro Palazzo in 1654 to Pope Innocent X. The bust was formerly in the grand salon of the *piano nobile* of the Capizucchi Palace in Rome. The palace, which is in the Piazza Campitelli, facing the church where the Cardinal lies buried, was built from Bernini's designs and it is the family

¹César Daly. *Motifs Historiques d'Architecture et de Sculpture d'Ornement*. Paris, 1870. Vol. II. Louis XVI-pl. 23.

tradition that the bust was executed by Bernini. The bust has been little seen and never before published. The attribution to Bernini is unsupported by documentary evidence; the bust may be the work of Algardi, Bernini's close rival, but the skilful modeling, the accomplished design, and the forceful presentment of personality would seem to authorize a tentative attribution of this distinguished example of *Seicento* portraiture to Bernini.

J. B.



BUST OF CARDINAL RAIMONDO CAPIZUCCHI
BY GIOVANNI LORENZO BERNINI

A TOMB ENTRANCE OF THE T'ANG PERIOD. In the room where Chinese sculpture is exhibited, E 11, a newly acquired stone slab has been put up. This is a slab which closed the entrance of a tomb dating from the T'ang period. Though carved in one piece, it is made to look like the regular entrance to a tomb of that period. The frame round the closed door is surmounted by a semicircular lintel and the whole is covered with the most delightful ornament, which is engraved with the background slightly cut away.

On the door we see two kings standing on demons, "nagas." The two kings,

called in Sanskrit "Vidyārāja," are the dual form of Vairapani, represented here on the right holding the thunderbolt as destroyer of evil, and on the left with hands clasped as propagator of goodness, symbolizing the union of the spiritual and the material. On the door jambs are two priestly figures standing on lotus flowers; tablets near them indicate that they are Ti Tzu Ni Yin Kung and Ti Tzu Ni Wu Tuan. Over the door two floating angels hold offerings of fruit and in the semicircular top of the stone two strongly drawn phoenixes stand in a very rich design of peony flowers.

The stone is interesting for the beauty of the rich design and because it shows how architecturally the entrance to a tomb of the T'ang period was built.

S. C. B. R.

MEMBERSHIP. At meetings of the Trustees held in November, the following persons, having duly qualified for membership in their respective classes, were elected:

FELLOW FOR LIFE

MRS. GEORGE T. BLISS

SUSTAINING MEMBERS

R. R. COLGATE

GEORGE J. DYER

MRS. HARRIET F. HAAS

MRS. SAMUEL HIGGINS

MRS. ARENTS HUMPHREYS

BERNHARD SCHUTZ

MRS. WILLIAM J. WILGUS

Two hundred and twenty-three persons were elected Annual Members.

AN EGYPTIAN SUPPLEMENT. With this issue of the BULLETIN there is sent to members and subscribers a supplement, Part II, on the Egyptian Expedition, 1918-1920. Others may find it on sale at the Information Desk.¹ This recounts the principal incidents in the excavations to the present season, and reports some really exciting "finds," of great importance to the archaeologist and of exceptional human interest to the general public. Included among these are a number of remarkable painted wooden funerary-models of groups and

¹Price, 25 cents.

boats found in the tomb of Prince Mehenk-wetre at Thebes in March, 1920. All this material has been placed together in the Sixth Egyptian Room, where it will continue through the winter as a special exhibition.

parts: an introductory treatise upon American Silver, discussing in detail the history and technique and the evolution of the principal forms of silver plate made in the Colonies; and a Catalogue of the Clearwater Collection, nearly 550 pieces of



TOMB ENTRANCE, CHINESE, T'ANG PERIOD

A SUGGESTION FOR CHRISTMAS. The Museum is just issuing a volume that will make a most appropriate gift for all lovers of old silver. Entitled *American Silver of the XVII and XVIII Centuries: a Study Based on the Clearwater Collection*, by C. Louise Avery with a Preface by R. T. H. Halsey,¹ it is divided into two nearly equal

American silver, brought together by the patience and devotion of Judge Alphonso T. Clearwater and generously lent to the Museum. The work also contains a brief note on Classic Mouldings in American Silver, written by Cass Gilbert and illustrated by sketches from his notebook. The real contribution of this book to the literature relating to American silver is, as by R. T. H. Halsey. Octavo. clix, 216 pp., ill. New York, MCMXX.

¹*American Silver of the XVII and XVIII Centuries: a Study Based on the Clearwater Collection*, by C. Louise Avery, with a Preface

Mr. Halsey points out in the Preface, the treating of the subject from an artistic point of view, tracing and ascribing the motives of decoration and describing the designs which appear to have been peculiar to early silversmiths of this country. The volume is profusely illustrated with half-tones of the objects and with drawings of details. The head-bands, initials, and tailpieces are from drawings by Edward Edwards, adaptations of characteristic designs found upon Colonial silver.

THE ROMAN FORUM. A plaster model of the Roman Forum, 400:1, has been lately acquired and is exhibited in the Gallery of Casts, A 38, next to the model of the Pantheon. It is a very careful piece of work, by G. Walger, the son of the man who made our model of the Akropolis. Having been executed within the last few years, it embodies all the recent discoveries. With the model is shown a map giving the names of the chief buildings.

THE MAYFLOWER IN THE MUSEUM. In Gallery A 22 there is exhibited as a loan a silver model of the *Mayflower*, which was presented, with the Freedom of the Borough, to the late Walter Hines Page, American Ambassador to Great Britain, by the Council of Plymouth, England, in recognition of his services in the war and the return of the Pilgrims in the shape of the American Army and Navy, and in "remembrance of the ties which bind historic Plymouth in unity and friendship to the American Nation." The document giving Mr. Page the Freedom of the City of Plymouth was contained in the casket which forms the base of the model. The piece is a welcome loan from Mrs. Page.

OF TERCENTENARY INTEREST. The last issue of the *Children's Bulletin*,¹ dated September, 1920, contains a story by Miss Howe entitled *Mayflower Descendants*, which is of special interest in connection with the celebration of the three hundredth anniversary of the coming of the Pilgrims. Dealing in an imaginative way with some of the early American furniture, silver, and

household utensils, objects which in their sturdiness and simplicity reflect the conditions of those primitive days, it may prove of service to those hunting for material to use in tercentenary exercises for children.

REVAMPED JAPANESE PRINTS. Collectors of Japanese prints have had troubles and tribulations lately. In general, the American collections of Japanese prints differ from the European ones in so far that here great importance is attached to the state of the prints, they are required to be fresh and clean, while in Europe and more specially in France the artistic charm of a more or less soiled print is considered to make up for the loss of its original qualities. It is evident that a print, fresh as it came from the maker, specially if it is what might be called an artist's proof, selected amongst many as rendering best the effect the artist intended to give, is the ideal thing and should as an object of art rank higher than the one which has acquired a certain charm by accidental wear and tear. Perhaps the rare print which combines both qualities is the best of all; age is a great master that adds inimitable beauty.

The disadvantage of the first system is that it is a great temptation for the faker, the art market always tries to provide what public taste demands, therefore soiled prints are washed, the holes and tears are carefully repaired, and the *beni*—a kind of red which is apt to oxidize—is restored to its original brilliance by a simple chemical wash; but the most dexterous Japanese does not stop at that.

We need not speak of late editions or modern reprints which are passed off as proofs in excellent condition, and which in some cases are preferred to the originals in less brilliant state. In a country where extreme patience and care amongst workmen have not become rare yet, and where the cutting of a new block is not a great expense, the unscrupulous have found a way of washing old, soiled prints so thoroughly and carefully that they reappear in pristine freshness. Some of the colors are sure to have faded away or disappeared in the washing and for these new blocks

¹Price, 20 cents.

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are cut and the missing colors are re-printed. Sometimes yellow or mica backgrounds are added, or the signature is erased, a new and more popular one is added, and the stain is covered by a black or mica ground.

The exact registration of these new blocks in the absence of the registry marks on the original blocks is the difficulty and to ensure a perfect fit pinholes are made. These have proved the fakers' undoing. In a so-called revamped print these pinholes show, though I am afraid that from now on they will be carefully filled with paste.

In order to put the collector on his guard and to show what can be done, an exhibition has been arranged in Room H 11 where

alongside of the real old prints some extremely beautiful and charming masterpieces of the faker's art are shown, some quite new or late, some revamped, that is, revived by newly added colors. The labels indicate what is real and what is illusion.

S. C. B. R.

FIFTIETH ANNIVERSARY LOANS REMAINING ON EXHIBITION. Through the courtesy of the lender, the magnificent set of eighteenth-century French tapestries known as the Months of Lucas, and the large set of tapestried furniture which formed one of the principal features of the recent Loan Exhibition, will continue to be shown in Gallery D6 until January.

LIST OF ACCESSIONS AND LOANS

OCTOBER AND NOVEMBER, 1920

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Seals (5), XII-XIV dyn. and Syro-Hittite period; plaque, XII dyn.; scarabs (144), XII-XX dyn.; principally in glazed steatite and faience.....	Excavations of the Egyptian Expedition of the Museum.
	*Scarab, steatite, in gold ring, XVIII dyn.	Purchase.
	*Linen wrapping (fragment), XVIII dyn..	Gift of Mrs. Henry Fairfield Osborn.
ARMS AND ARMOR.....	Bronze buckle shanks (18) and buckle, Visigothic period; gilt-bronze boss of horse-bit, late XVI cent.—European; helmets (2), XV and XVI cent.; duelling gauntlet, late XVI cent.; backplate of gorget, abt. 1600—Italian; miniature visor, early XIII cent.; ornament in form of XIV cent. helm, English (?); suit of armor, 1535-1550; boss of horse-bit, Limoges, XVI cent.; buff coats (2), XVII cent.; *banner, fleurs-de-lis, XVIII cent.; *banner, Louis XVIII, 1755-1824—French; toe-cap and ear protectors (2), from suit of Mühlberg armor for Charles V, 1500-1558; *banner, Battle of Lepanto; *banner, Saint Sebastian; bosses (3) of horse-bits, XVI-XVII cent.—Spanish; *banner, Corporation, Swiss (?), dated Leysele, 1806; visors (2), German, XVI cent.; *banner, Turkish, XVII (?) cent.; lance-head, Indian, XVI cent.....	
(Wing H, Room 9)		
(Wing H, Room 8)		
(Wing H, Room 9)		
(Wing H, Room 8)		
(Wing H, Room 9)		
(Wing H, Room 9)		
(Wing H, Room 5)		
(Wing H, Room 9)	†Banner, Italian (Venetian), XVII cent. .	Purchase.
	Fringe for trappings of armor, Spanish, XVI cent.....	Gift of Harry W. Watrous.
		Gift of Mrs. Frederick Allien.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).